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A performance edition of the Sonata for Trombone and Piano by Alec Wilder

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A PERFORMANCE EDITION
OF THE
SONATA FOR TROMBONE AND PIANO
BY ALEC WILDER

A Thesis Equivalent Project
Presented to the
Department of Music
and the
Faculty of the Graduate College
University of Nebraska

In Partial Fulfillment
of the Requirements for the Degree
Master of Music
University of Nebraska at Omaha

by
Mark M. Miller

July 1991

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TREATISE ACCEPTANCE

Acceptance for the faculty of the Graduate College,
University of Nebraska, in partial fulfillment of the
requirements for the degree of Master of Music, University
of Nebraska at Omaha.

Committee

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Paul R. Todd
Chairman

July 30, 1991
Date

ABSTRACT

This paper consists of a new performance edition of the Sonata for Trombone and Piano by Alec Wilder.

The five movements of the work are corrected for errors in the original manuscript publication, including inconsistent markings and notation and is presented in a printed format. This edition is based on the 1965 recording by John Swallow on Golden Crest Records, RE-7015, 1965. The recording was made with the composer present in the studio. This edition will make the performance of the piece more legible and consistent for the performer.

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Introduction

The Sonata for Trombone and Piano by Alec Wilder was written in 1961, and is one of the concert works for soloists, chamber ensembles, and orchestras which he began to write in the early 1950's (Zeltsman, et al, 3-4). The purpose of this treatise is to produce a new performance edition of the Sonata which corrects the inconsistencies with respect to its musical and notational elements. It is presented in a printed format which will improve legibility and consistency in performance. Errors in the original publication are corrected, and an impossible page turn in the fourth movement has been eliminated.

The work should not be confused with Wilder's Sonata for Bass Trombone and Piano. This composition became the subject of controversy when Gunther Schuller presented a new edited version of it with his publishing company Margun. Schuller's edition was criticized for changing the original intent of Wilder's composition (Knaub, 39-40).

Called an "American original" by Gunther Schuller in his article about Wilder in the New Groves Dictionary of American Music (525), Alexander Wilder was born in Rochester, New York on February 16, 1907. He studied composition at the Eastman School of Music in Rochester with Herbert Inch and Edward Royce.

After moving to New York City in the early 1930's,

Wilder began his musical career as a writer of popular songs and an arranger for many of the bands of the era. His music was performed by artists including Mildred Bailey, Cab Calloway, Bing Crosby, and, later, such performers as Harry James, Benny Goodman, Jimmy Dorsey, Judy Garland, and Frank Sinatra. His best-known songs in this period included "It's So Peaceful in the Country" (1941), "Who Can I Turn To?" (1942), "I'll Be Around" (1943), and "While We're Young" (1951).

Wilder changed the direction of his career in the early 1950's when he began to write chamber and orchestral music, opera, and solo works for most orchestral instruments (Schuller, 525). His works for the stage in this period included The Lowland Sea, Cumberland Fair, Miss Chicken Little, Kittiwake Island, and The Truth About Windmills. Orchestral works included concertos for saxophone, French horn, trumpet and tuba. It was also in this latter period of his life that he wrote two books, American Popular Song, The Great Innovators 1900-1950, which included analyses of songs by Jerome Kern, Vincent Youmans, George Gershwin, and Cole Porter; and Letters I Never Mailed, an insight to his life and career (Slonimsky, 2498). Wilder died in Gainesville, Florida on December 24, 1980.

Slonimsky, in Baker's Biographical Dictionary of Musicians describes the style of his art music as " . . . set in an affably melodious, hedonistic, and altogether

ingratiating manner"(2498). Schuller states that Wilder's style was a " . . . harmonic language alternating between French Impressionism and modal (often fugal) writing, and a preference for loosely linked suite forms" (525). Although jazz artists including Gerry Mulligan and Marian McPartland, along with classical musicians such as John Barrows, Bernard Garfield and Harvey Phillips performed and championed his music, Wilder's serious music style was largely rejected by most musical establishments during his life. (Schuller, 525).

The Sonata for Trombone and Piano was written at the suggestion of Harvey Phillips in 1961 (Phillips, 1). Known as an ardent supporter of Wilder and his music, he commissioned Wilder to write several works. In a telephone interview, Phillips, Distinguished Professor of Music at Indiana University, stated that the work was first performed by John Swallow, a member, along with Phillips, of the New York Brass Quintet at that time. Swallow, currently a member of the faculty at Yale University, later recorded the piece on Golden Crest records (RE 7015, 1965), with Harriet Wingreen on piano, and Wilder in attendance.

It is the intent of this paper to edit the Sonata for Trombone and Piano with a consistent approach to the presentation of its musical ideas in both form and content. The next chapter will discuss the techniques used to create this edition of the work.

Editing Techniques

The copyright for Sonata for Trombone and Piano has been held by Clark F. Galehouse Publishing since 1964. The work is published in manuscript form and contains several errors and many inconsistencies. Figure 1, for example, is a phrase marking in measures 1 and 2 of Movement II which is not indicated in the recapitulation of the same motive in measures 30 and 31.



Fig. 1. Measures 1-2 and measures 30-31, Movement II.

The manuscript hand is of fair quality, however it is still difficult to read, particularly in the piano score, an example of which is shown in Figure 2.



Fig. 2. Measures 33-34, Movement III.

A major concern for the performer of the Sonata is the inconsistent presentation of dynamics, phrase and articulation markings, and tempo changes. The third and fourth movements of the work do not give the performer a beginning dynamic level. The piano score of the original has few of the trombone score markings in its solo line, making it difficult for the pianist to understand what the soloist is trying to present.

John Swallow stated in a telephone interview that Wilder was present in the studio for his recording of the Sonata. In questioning Swallow about some of the inconsistencies of the work, he stated that this was typical of Wilder, and that the composer was more concerned about playing and feeling the music, and less concerned with labeling the mechanics (Swallow, 1). Swallow stated that he felt the recording was an accurate representation of Wilder's perception of the work. When asked if Swallow had any notation or working score of the composition, Swallow stated that a review of the recording would best produce a model from which to edit the work. Working from Swallow's suggestion, the recording has been used as a basis for editing the inconsistencies which occur in the score.

Basic guidelines in the editing of the Sonata were set down and followed in this treatise. All score notations in the original work have not been changed, even when the recording indicates a different interpretation. These

differences will be discussed later in the paper when specific corrections are presented for each movement. All new interpretive markings in the trombone part are indicated by an asterisk located directly to the left or above the new or edited marking. Interpretive markings exclusive to the piano score that are not related to changes in the trombone part are also indicated by an asterisk. Minor individual musical interpretations such as a slight *ritard* or *crescendo* by Swallow have not been included. Individual artistic reading has been left to each performer of the work.

Clark F. Galehouse Publishing has graciously approved and given permission for the author to produce this new edition of the Sonata. The author wishes to state that this new edition is for the sole purpose of scholarly study and the author's personal use. Clark F. Galehouse Publishing continues to hold the copyright on the original edition and now owns such title to this edition. Reproduction of this new edition in part or whole is strictly forbidden. Anyone interested in this new edition is directed to contact Clark F. Galehouse Publishing, Box 26, Cold Springs Harbor, New York, 11724, telephone 516-692-7063.

The new edition of the Sonata was processed on an Amiga 500 P computer using The Copyist Apprentice music notation program from Dr. T's Software, Inc. It was reproduced on an HP Laser Jet printer.

Analysis of Editorial Changes

Movement I

The first movement of the Sonata is marked quarter note equals approximately 60 and is in 4/4 meter with some 6/4 measures inserted into the movement. The movement is untitled, as are all movements in the piece.

A phrase marking has been added to measure 2, consistent with measure 47 which is a restatement of measure 2 and contains the phrase marking in the original manuscript.

A *poco ritard* has been added to beat 4 of measure 4 with a *piu mosso* in measure 5 and a metronome marking of quarter note equals 76. A *decrescendo* has been indicated for the first 3 beats of measure 5, and a *forte* placed before the original *decrescendo* marking on beat 5 of measure 5. A *mezzo forte* has been added to beat 1 of measure 6. These changes are based on the performance practice in the Swallow recording. This entire 3-measure sequence is repeated again in measures 18, 19, and 20 (the original contains the *mezzo forte* marking in measure 20), and measures 48, 49, and 50 (again, measure 50 of the the original contains the *mezzo forte* marking left off in measure 6).

A *Tempo I* has been added to measures 14, 28, 31, and

45. A *poco ritard* has been added to beats 3 and 4 of measure 44 in the piano score and indicated on the trombone part (which occurs during 2 measures of rest). These additions are based on the Swallow recording.

This movement also contains an error on the last note of measure 48, which should be a B-flat, not the natural as marked. This is confirmed in the piano score and the recording.

Movement II

The second movement begins with a metronome marking of quarter note equals approximately 80, and a style marking of *grazioso*.

Analysis of the recording suggests a *crescendo-decrescendo* in measure 2. A *crescendo-decrescendo* marking has also been added to measures 15 and 31, which are restatements of the motive in measure 2. Phrase markings have been continued from measure 4 to beat 1 of measure 5. Other phrase markings added to this movement include: measure 5, beat 4 to measure 6, beat 4; measure 7, beat 4 1/2 to measure 8, beat 3; measure 8, beat 4 to measure 9, beat 4.

The opening two measures of the movement contain phrase markings between beats 1 and 2, beats 3 and 4, and beats 1 through 4 in measure 2. This same motive is repeated in measures 14-15 and measures 30-31, but do not contain the

phrase markings of the beginning two measures. The phrase markings have been added to these measures in this edition and are verified by the recording.

The original manuscript contains a rhythmic error in measure 32. To complete the 5/4 measure a dot is added to the half note at the end of the measure.

Based on the Swallow recording, breath marks have been added between measures 6 and 7, measures 15 and 16, measures 17 and 18, and measures 41 and 42. Ritard markings have been placed in measures 13, 24, and 29. Tempo markings have been placed at measures 25 and 30. Crescendos have been added in measures 33 and measures 40 through 42. Single note tenuto markings have been added in measures 7, 16, 17, 18, and 32.

Movement III

This movement has a metronome marking of a quarter note equals approximately 144. The movement opens with no dynamic marking when the trombone enters, but analysis of the recording would suggest mezzo forte with a crescendo to forte in measure 6.

An interesting point of this movement is a *poco meno* marking which occurs in measure 10 of the manuscript but is not acknowledged in the recording. It is up to each individual performer as to interpretation of this passage.

This movement did not require as much detailed editing

as did the previous sections of the work. The most important change based on the Swallow recording is a ritard and diminuendo in measures 24, 25, and 26 which help the trombone part mesh rhythmically with the piano part here and in the restatement of this segment in measures 40, 41, and 42.

Movement IV

This movement begins with a metronome marking of eighth note equals approximately 176. As in Movement III, this part of the Sonata does not have a dynamic marking at the first entrance of the trombone part, but analysis of the recording indicates *mezzo forte*.

An error occurs in measure 49 on the last eighth note. The original manuscript indicates a quarter note B-natural, but this should be an eighth note to make the measure metrically correct.

The recording indicates a *legato* style marking for the overall work, and has been inserted above measure 9. Dynamic markings have been added in measures 9, 19, and 48. Crescendo and decrescendo markings have been added in measures 17, 21, 28, 30, 35, and 39.

Important to the end of this movement are the *marcato* markings beginning in measure 67, and according to the Swallow recording they should be carried out through measure 70. This is indicated in the new edition.

Movement V

This movement provides the soloist with a challenging *molto ritard* figure in measure 18, which is marked *meno* in measure 19. Examination of the recording indicates that the tempo at 19 should be a metronome marking of about 90, and has been entered into the new edition.

Important to the editing of this movement is a *decrescendo* in measure 29 and a slight tempo increase in measure 31.

The opening of the piece is marked *forte* but the recording suggests a *diminuendo* to *mezzo forte* in the second measure. This marking is included in the new edition but the performer may decide to continue at the *forte* level until measure 6, which contains a definite *decrescendo*. The decrease in the dynamic level in measure 2 may be an anomaly in the recording and the continuation of *forte* can musically be justified.

An *accelerando* has been added in measure 37 leading into the *Tempo primo* marking in measure 38 of the original manuscript. The recording suggests another *accelerando* in measure 50 on the last two beats of the measure leading to the end of the piece.

A breath mark is added in measure 35 based on the performance practice of the Swallow recording. Dynamic markings and phrases which appear in the beginning of the movement do not appear consistently in the restatement of

the same passages. These markings have been added to the movement, including a crescendo in measures 44-45, and measure 46, along with a phrase marking in measures 44-45.

TROMBONE

ALEC WILDER
edited by Mark Miller

SONATA FOR TROMBONE AND PIANO

I

$\text{♩} = \text{app. } 60$

$\text{♩} = 76$

f *poco rit.*

5 *piu mosso* *mf*

9 *fp* *p*

**Tempo I*

14 *f* *poco rit.*

$\text{♩} = 76$

19 *mf* *piu mosso*

23 *fp*

27 *poco rit.* *a tempo*

30 *poco rit.* *a tempo* *mf*

36 *mp*

**Tempo I*

43 *poco rit.* *f* *poco rit.*

49 *f* *mf*

54 *f*

58 poco rit. *f* a tempo *ff* *fff*

II

$\text{♩} = \text{app. } 80$
Grazioso

mp

5

9

13 *ten.* *Tempo* **rit.*

17 *ten.* *Tempo (piano)* *rit.* **poco rit.*

25 **a tempo* **poco rit.* **mp* *a tempo*

31 **mf*

35 **mp*

38 **cresc.*

48 *sfz*

III

♩ = app. 144
(piano)

4

8

12

16

20

24

29

32

36

40

43

mf

f

poco meno

mp

cresc...

a tempo

rit. e dim.

sfz

mf

f

p

sfz p

ff accel.

accel.

IV

$\text{♩} = \text{app. } 176$ (piano)

* Legato

8 mf

12 *

19 f *

25 *

31 *poco rit. *a tempo *

39* ten. (piano) *a tempo

47 mf

50

56 rit. a tempo

63

67 ff ten. ten.

$\text{♩} = \text{app. } 120$

V

f **mf* **mf* *f*

6 **mf*

9 **ff* *f*

13 **mf* ** = 90*

18 *meno* *sffz* ** = app. 60* *bend*

molto rit..

22 *mf*

29 *bend* **mp* **piu mosso*

33

Tempo *f*

36 **accel* **mf*

42 **mf*

46 **ff*

49 **f* **accel.* **ff*

PIANO

ALEC WILDER
Edited by Mark Miller

SONATA FOR TROMBONE AND PIANO

I

$\text{♩} = \text{app. } 60$

$\text{♩} = 76$

piu mosso

$\text{♩} = 76$

** piu mosso*

poco rit.

** poco rit.*

f

mf

mf

First system of musical notation, measures 7-9. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over measures 7-9. The bass staff has a rhythmic accompaniment with a slur over measures 7-9. The key signature has one flat (B-flat).

Second system of musical notation, measures 10-11. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over measures 10-11. The bass staff has a rhythmic accompaniment with a slur over measures 10-11. The key signature has one flat (B-flat).

Third system of musical notation, measures 12-13. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over measures 12-13. The bass staff has a rhythmic accompaniment with a slur over measures 12-13. The key signature has one flat (B-flat).

Fourth system of musical notation, measures 14-15. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over measures 14-15. The bass staff has a rhythmic accompaniment with a slur over measures 14-15. The key signature has one flat (B-flat).

Tempo I

Musical score for "L'Espresso" by Luciano Berio, measures 17-24. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat major or D minor). The tempo is marked "poco rit." (slightly ritardando). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). The measure numbers 17, 19, 21, and 24 are indicated at the beginning of their respective staves.

Tempo I

poco rit.

poco rit.

Tempo I

27

a tempo

poco rit.

p

mp

30

mf

33

35

System 1, measures 37-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns with various accidentals. The dynamic marking *mf* is present in the lower staff.

System 2, measures 39-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns with various accidentals. The dynamic marking *mp* is present in both staves.

System 3, measures 41-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns with various accidentals.

System 4, measures 43-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns with various accidentals. The dynamic marking *f* is present in the lower staff. The tempo marking *poco rit.* is present in the upper staff. The word *dim.* is present in the lower staff. The word *poco rit.* is present in the lower staff.

Tempo I

Tempo I

45

$\text{♩} = 76$

piu mosso

poco rit.

piu mosso

48

mf

50

53

1 5 1 5

56

poco rit. *f* a tempo *fff*

poco rit. *f* a tempo *ff* *fff*

59

1 5 1 5

The musical score consists of three systems of staves. The first system (measures 56-58) includes a piano part (bottom staff), a violin part (middle staff), and a cello part (top staff). The piano part features a descending eighth-note scale. The violin and cello parts provide harmonic support with chords and moving lines. The second system (measures 59-61) continues the piano part with a descending scale and includes dynamic markings: 'poco rit.' (measures 59-60), '*f* a tempo' (measure 60), and '*fff*' (measure 61). The violin and cello parts also show dynamic changes, with '*ff*' and '*fff*' markings. A fingered scale (1 5 1 5) is indicated below the piano staff in measure 60.

♩ = 80 app.

II

Grazioso

mp

rit. ten. ! -

rit. ten. -

rit.

11

a tempo

dim. rit.

a tempo

dim. rit.

14

a tempo

19

a tempo

poco rit.

a tempo

mf

23

a tempo

rit. mp

mp

rit. a tempo

27

32

37

III

♩ = 114 app.

The musical score consists of three systems, each with a piano (p) and violin (v) part. The tempo is marked as ♩ = 114 app. The key signature has one flat (B-flat). The first system begins with a piano introduction marked *mf* and a violin entry marked *mf*. The second system continues the piano part with a *mf* dynamic and the violin part with a *mf* dynamic. The third system features a piano part with a *mf* dynamic and a violin part with a *mp* dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

mp

poco meno

10

This system contains measures 10, 11, and 12. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'poco meno' and the dynamic is 'mp'.

Tempo ♩

13

This system contains measures 13, 14, and 15. The tempo is marked 'Tempo ♩'. The music continues with a melody in the right hand and a bass line in the left hand.

f

16

This system contains measures 16, 17, and 18. The music continues with a melody in the right hand and a bass line in the left hand. The dynamic is marked 'f'.

19

This system contains measures 19, 20, and 21. The music continues with a melody in the right hand and a bass line in the left hand.

musical score for measures 22-25. The score is written for three staves (bass, treble, and bass). The key signature has one sharp (F#). The tempo is marked *rit. e dim.* (ritardando e diminuendo). The dynamics are marked *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and slurs.

musical score for measures 26-27. The score is written for three staves (bass, treble, and bass). The key signature has one sharp (F#). The tempo is marked *a tempo*. The dynamics are marked *sfz* (sforzando) and *f* (forte). The notation includes various musical symbols such as notes, rests, and slurs.

musical score for measures 28-29. The score is written for three staves (bass, treble, and bass). The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs.

musical score for measures 30-31. The score is written for three staves (bass, treble, and bass). The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs.

System 32: A three-staff musical score. The top staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents. The middle staff is in treble clef with a key signature of one sharp, featuring a series of chords and some melodic fragments. The bottom staff is in bass clef with a key signature of one sharp, containing a melodic line with eighth and quarter notes.

System 34: A three-staff musical score. The top staff is in bass clef with a key signature of one sharp, showing a melodic line with eighth and quarter notes. The middle staff is in treble clef with a key signature of one sharp, featuring a series of chords and some melodic fragments. The bottom staff is in bass clef with a key signature of one sharp, containing a melodic line with eighth and quarter notes.

System 37: A three-staff musical score. The top staff is in bass clef with a key signature of one sharp, showing a melodic line with eighth and quarter notes. The middle staff is in treble clef with a key signature of one sharp, featuring a series of chords and some melodic fragments. The bottom staff is in bass clef with a key signature of one sharp, containing a melodic line with eighth and quarter notes. The text "p subito" is written below the middle staff, and "p" is written below the bottom staff.

System 40: A three-staff musical score. The top staff is in bass clef with a key signature of one sharp, showing a melodic line with eighth and quarter notes. The middle staff is in treble clef with a key signature of one sharp, featuring a series of chords and some melodic fragments. The bottom staff is in bass clef with a key signature of one sharp, containing a melodic line with eighth and quarter notes. The text "sfz" is written above the middle staff.

43

ff accel.

ff accel.

8va Bass.

This musical score consists of three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). Measure 43 (labeled at the bottom left) features a melodic line in the top staff and a rhythmic accompaniment in the middle and bottom staves. The middle staff begins with the instruction *ff accel.*. Measure 44 continues the melodic and rhythmic development. Measure 45 concludes the phrase with a final note in the top staff and a sustained bass line in the bottom staff, which is marked *8va Bass.* (8va Bass).

IV

$\text{♩} = 176 \text{ app.}$

The first system of musical notation consists of three staves. The top staff is a single line with a treble clef and a 2/8 time signature. The middle staff is a grand staff with a treble clef and a 2/8 time signature, containing a melody with slurs and ties. The bottom staff is a single line with a bass clef and a 2/8 time signature, containing a bass line with slurs and ties. The dynamic marking *mf* is placed below the middle staff.

The second system of musical notation consists of three staves. The top staff is a single line with a treble clef and a 2/8 time signature. The middle staff is a grand staff with a treble clef and a 2/8 time signature, containing a melody with slurs and ties. The bottom staff is a single line with a bass clef and a 2/8 time signature, containing a bass line with slurs and ties. The dynamic marking *mf* is placed below the middle staff.

Legato

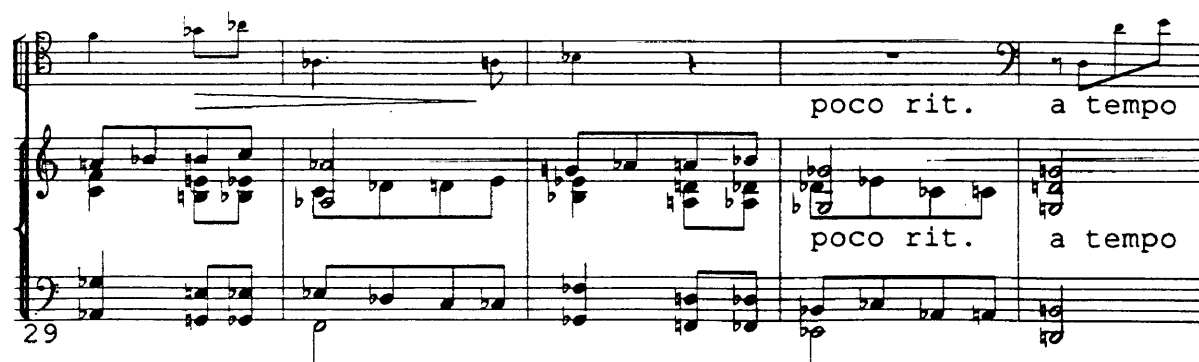
The third system of musical notation consists of three staves. The top staff is a single line with a treble clef and a 2/8 time signature. The middle staff is a grand staff with a treble clef and a 2/8 time signature, containing a melody with slurs and ties. The bottom staff is a single line with a bass clef and a 2/8 time signature, containing a bass line with slurs and ties. The dynamic marking *mf* is placed below the middle staff.

System 1 (Measures 13-16): This system contains measures 13 through 16. It features three staves: a top staff with a single melodic line, a middle staff with a complex texture of eighth and sixteenth notes, and a bottom staff with a steady eighth-note accompaniment. Measure 13 is marked with the number '13' at the beginning of the bottom staff.

System 2 (Measures 17-20): This system contains measures 17 through 20. The musical texture continues with the three-staff format. Measure 17 is marked with the number '17' at the beginning of the bottom staff.

System 3 (Measures 21-24): This system contains measures 21 through 24. The musical texture continues with the three-staff format. Measure 21 is marked with the number '21' at the beginning of the bottom staff.

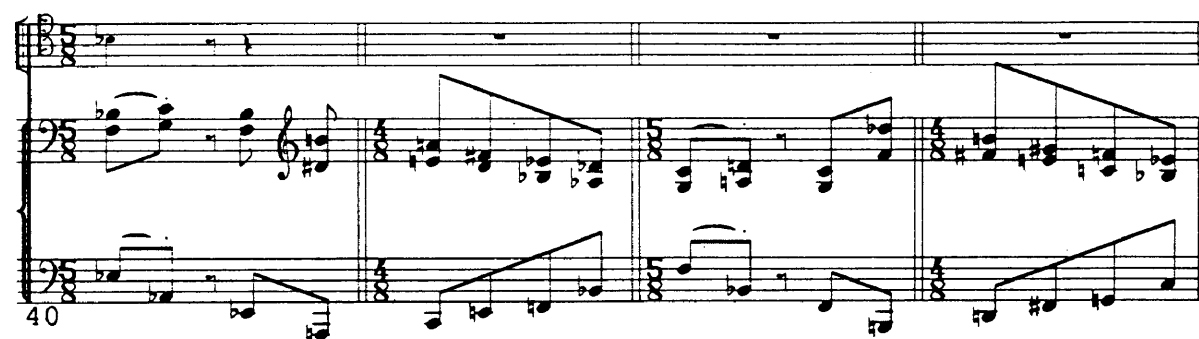
System 4 (Measures 25-28): This system contains measures 25 through 28. The musical texture continues with the three-staff format. Measure 25 is marked with the number '25' at the beginning of the bottom staff.



First system of music, measures 29-33. It features a vocal line and two piano accompaniment staves. The tempo markings "poco rit." and "a tempo" appear above the vocal staff and below the piano staff. Measure numbers 29 and 34 are indicated at the beginning of the first and second staves respectively.



Second system of music, measures 34-39. It continues the vocal and piano parts. The tempo marking "ten." is placed above the vocal staff at the start of measure 39. Measure numbers 34 and 35 are indicated at the beginning of the first and second staves respectively.



Third system of music, measures 40-43. It continues the vocal and piano parts. Measure numbers 40 and 41 are indicated at the beginning of the first and second staves respectively.



Fourth system of music, measures 44-47. It continues the vocal and piano parts. Measure numbers 44 and 45 are indicated at the beginning of the first and second staves respectively.

musical score system 1, measures 48-51. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff begins with a *mf* dynamic marking. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staves.

musical score system 2, measures 52-55. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The music continues with the melodic and rhythmic themes established in the previous system.

musical score system 3, measures 56-59. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The music concludes with a *rit.* (ritardando) marking in the final measures.

musical score system 4, measures 60-63. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The system begins with an *a tempo* marking. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staves, with a *f* (forte) dynamic marking in the first measure of the grand staff.

65

69

ten.

ten.

ten.

fff

ten.

8va Basso

Detailed description: This musical score page contains two systems of music. The first system, starting at measure 65, includes a piano part with a treble and bass staff, a vocal line in a soprano clef, and a double bass line in a bass clef. The piano part features complex chords and arpeggios, with a crescendo leading to a fortissimo (fff) section. The vocal line has several notes with accents (^) and a tenuto (ten.) mark. The double bass line has a tenuto (ten.) mark. The second system, starting at measure 69, continues the piano part with sustained chords and a fortissimo (fff) section. The vocal line has a tenuto (ten.) mark. The double bass line has a tenuto (ten.) mark and a performance instruction '8va Basso' with a dotted line, indicating an octave shift. The page number '37' is in the top right corner.

V

♩ = 120 app.


The musical score consists of three systems, each with a piano (P) and organ (O) part. The piano part is in treble clef, and the organ part is in bass clef. The tempo is marked as ♩ = 120 app. The key signature is one flat (B-flat).

System 1: The piano part begins with a triplet of eighth notes (f, mf) and a half note. The organ part features a triplet of eighth notes (3) and a half note. Pedal points are indicated by "ped. *" below the organ part.

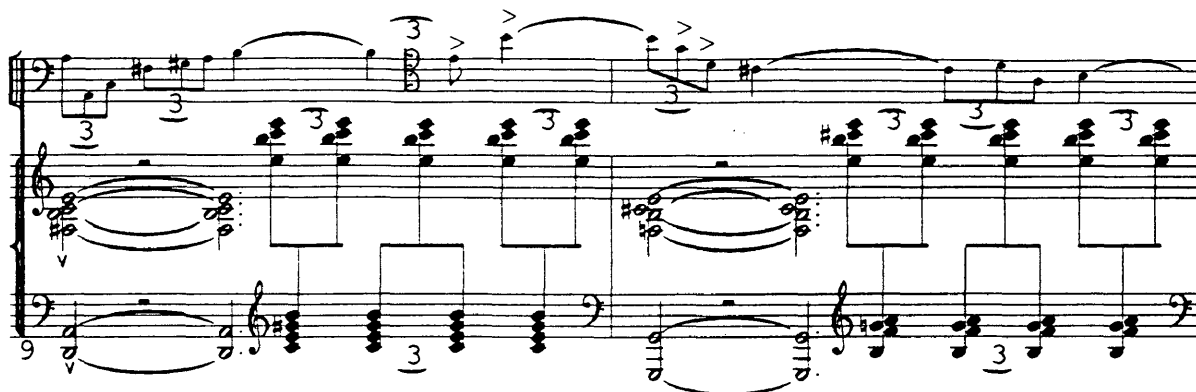
System 2: The piano part continues with a triplet of eighth notes (3) and a half note. The organ part features a triplet of eighth notes (3) and a half note. Pedal points are indicated by "ped. *" below the organ part.

System 3: The piano part continues with a triplet of eighth notes (3) and a half note. The organ part features a triplet of eighth notes (3) and a half note. Pedal points are indicated by "ped. *" below the organ part.

Dynamic markings include *f*, *mf*, and *sim.* (simulazione). The organ part includes a "3" marking, likely indicating a triplet or a specific organ registration.



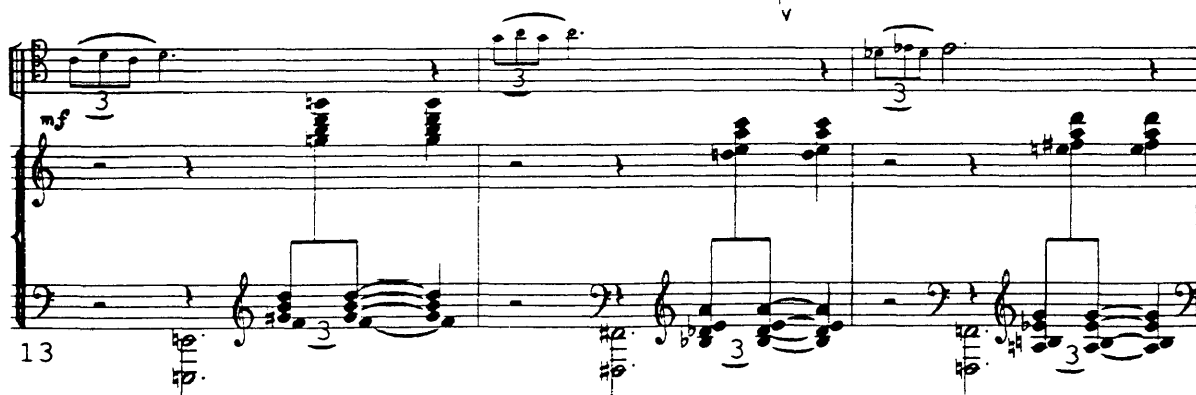
System 1 (Measures 7-8): Treble and Bass staves. Treble staff has a melodic line with a slur over measures 7-8. Bass staff has a rhythmic accompaniment with triplets. A *mf* dynamic marking is present in measure 8.



System 2 (Measures 9-10): Treble and Bass staves. Treble staff has a melodic line with a slur over measures 9-10. Bass staff has a rhythmic accompaniment with triplets. A *mf* dynamic marking is present in measure 9.



System 3 (Measures 11-12): Treble and Bass staves. Treble staff has a melodic line with a slur over measures 11-12. Bass staff has a rhythmic accompaniment with triplets. A *dim.* dynamic marking is present in measure 11, and a *p* dynamic marking is present in measure 12.



System 4 (Measures 13-14): Treble and Bass staves. Treble staff has a melodic line with a slur over measures 13-14. Bass staff has a rhythmic accompaniment with triplets. A *mf* dynamic marking is present in measure 13.

System 1 (measures 16-17):

- Measure 16: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F. Treble clef, 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F.
- Measure 17: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F. Treble clef, 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F.

Annotations: *cresc.* (crescendo) in measure 17.

System 2 (measures 18-19):

- Measure 18: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F. Treble clef, 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F.
- Measure 19: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F. Treble clef, 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F.

Annotations: *sfz p* (sforzando piano) in measure 18. *ten.* (tension) in measure 19. *Meno* (meno) in measure 19.

System 3 (measures 20-21):

- Measure 20: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F. Treble clef, 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F.
- Measure 21: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F. Treble clef, 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F.

Annotations: *ff molto rit* (fortissimo molto ritardando) in measure 20. *p* (piano) in measure 20. *ten.* (tension) in measure 21.

System 4 (measures 22-23):

- Measure 22: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F. Treble clef, 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F.
- Measure 23: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F. Treble clef, 3/4 time. Notes: B-flat, A-flat, G, F. Bass clef, 3/4 time. Notes: B-flat, A-flat, G, F.

Annotations: *3* (triplets) in measure 22. *3* (triplets) in measure 23.

$\text{♩} = 60 \text{ app.}$
Ad lib. bend

Handwritten musical score for guitar, measures 25-34. The score is written in a system of six staves, with three staves per system. The first system (measures 25-27) is in 6/8 time and features a bass line with triplets and a treble line with chords. The second system (measures 28-30) is in 5/4 time and includes a 'bend' instruction. The third system (measures 31-32) is in 5/4 time and continues the melodic and harmonic development. The fourth system (measures 33-34) is in 5/4 time and concludes the passage. The notation includes various musical symbols such as notes, rests, triplets, and bends, along with dynamic markings like 'Ad lib.' and 'app.'.

25 3 3

30 bend

32

34

36

accel. e cresc.

38

f *sim.*

40

42

This musical score is for a piano piece, spanning measures 36 to 42. It is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is one sharp (F#), and the time signature is 4/4. Measure 36 begins with a treble staff containing a whole rest, followed by eighth-note triplets in both the treble and bass staves. A crescendo hairpin and the instruction 'accel. e cresc.' are placed over measures 36 and 37. Measure 37 continues the triplet patterns. Measure 38 starts with a treble staff containing a triplet of eighth notes, marked with a forte 'f' dynamic and a 'sim.' (sforzando) marking. The bass staff features a triplet of eighth notes. Measure 39 continues the triplet patterns. Measure 40 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 41 continues the triplet patterns. Measure 42 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The score concludes with a double bar line at the end of measure 42.

First system of music, measures 44-45. The score is in 5/4 time with a key signature of one flat. The upper staff (soprano) features a melodic line with a *mf* dynamic. The middle staff (violin) and lower staff (cello) play a rhythmic accompaniment of eighth notes, with triplets indicated by a '3' over the notes. Measure 44 is marked with a '44' at the bottom left.

Second system of music, measures 46-47. The upper staff continues the melodic line. The middle staff (violin) and lower staff (cello) play a rhythmic accompaniment of eighth notes, with triplets indicated by a '3' over the notes. Measure 46 is marked with a '46' at the bottom left.

Third system of music, measures 48-49. The upper staff continues the melodic line. The middle staff (violin) and lower staff (cello) play a rhythmic accompaniment of eighth notes, with triplets indicated by a '3' over the notes. Measure 48 is marked with a '48' at the bottom left.

Fourth system of music, measures 50-51. The upper staff continues the melodic line. The middle staff (violin) and lower staff (cello) play a rhythmic accompaniment of eighth notes, with triplets indicated by a '3' over the notes. Measure 50 is marked with a '50' at the bottom left. The system concludes with a double bar line and a *ff* dynamic marking.

Conclusion

The Sonata for Trombone and Piano, by Alec Wilder, is an important part of contemporary trombone literature. The performance of the work since its publication in 1964 has been impeded by the manuscript copy of the Sonata and the inconsistencies in the presentation of the notation and markings in the 1964 publication. The errors and omissions cited in this study are in need of correction in a publicly available score.

The 1965 recording on Golden Crest records of the work by Swallow (and re-released in 1979) is no longer available in release. A new release or new recording of the Sonata would be of benefit to future performers of this work.

The purpose of this study, the creation of a new edition of the Sonata in a corrected and printed format, hopefully will benefit both the pianist and trombonist in producing an accurate and musical performance of the piece.

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